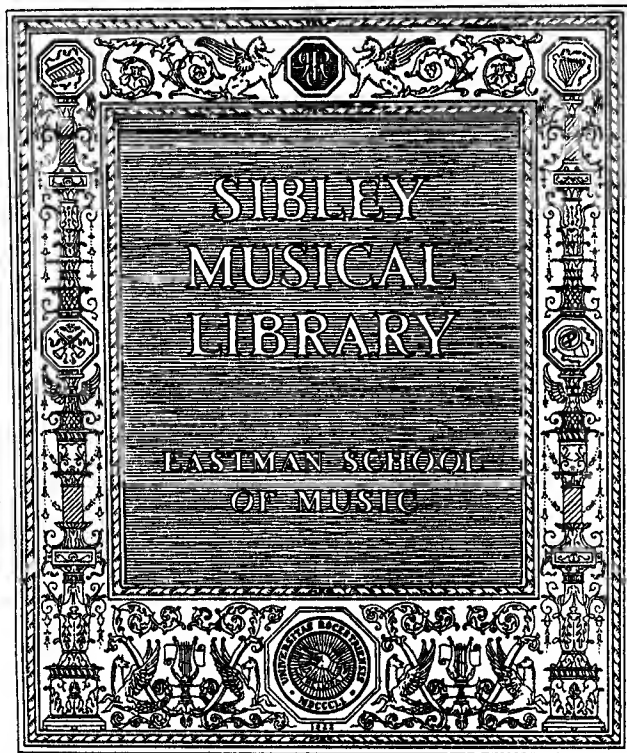


1016
736

Peter Blinkinsop
His Book



Galliard

cir 1712

Peter Blenkinsop

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Note there are Reprinted the Operas of

Calypso	Pyrrhus
Hamlet	Clotilda
Antiochus	Thomyris
Rinaldo	Loves Triumph
Etearco	Temple of Love
Hydaspes	Camilla
Almahide	Arfinoe
	Rosamond

Vault

M

1500

G163C

(I)

THE
Symphony
OVERTURE
in
CALYPSO
and
TELEMACHUS

The musical score is written for four staves, with two treble clefs and two bass clefs. The first system consists of four staves, with the first two staves grouped by a brace on the left. The second system also consists of four staves, with the first two staves grouped by a brace. The third system consists of four staves, with the first two staves grouped by a brace. The fourth system consists of four staves, with the first two staves grouped by a brace. The tempo marking "Allegro" is written below the first staff of the fourth system. The score includes various musical notations such as notes, rests, and dynamic markings.

The first system consists of four staves. The top staff is in treble clef, the second in treble clef, the third in bass clef, and the fourth in bass clef. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

The second system consists of four staves, continuing the musical composition. It includes complex rhythmic patterns and melodic lines across the different staves.

The third system consists of four staves. The notation continues with various musical symbols and clefs. On the left margin, the name "John" is written vertically.

The fourth system consists of four staves. The word "Hoboy" is written above the second staff, and "tutti" is written above the third staff. The music concludes with various note values and rests.

This is a handwritten musical score for a woodwind ensemble, consisting of five systems of staves. The notation is in 7/8 time, indicated by the '7' over the first staff of each system. The key signature has one flat (B-flat), shown by a flat symbol on the first line of the first staff.

The staves are arranged in pairs, with the top staff of each pair likely representing the Flute and the bottom staff representing the Oboe. The middle staves represent the Clarinet and Bassoon. The bottom staff of each system represents the Horn.

The score includes various musical notations, including notes, rests, and dynamic markings. The word "tutti" is written in italics on the first staff of the first system, the second staff of the second system, and the first staff of the fourth system. The word "Hoboy" (a misspelling of Oboe) is written on the first staff of the third system and the second staff of the fourth system.

The notation is dense, with many sixteenth and thirty-second notes, suggesting a fast and intricate piece. The handwriting is clear and legible, typical of a professional composer's manuscript.

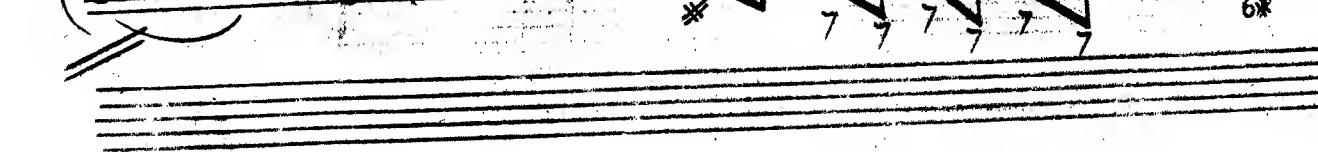
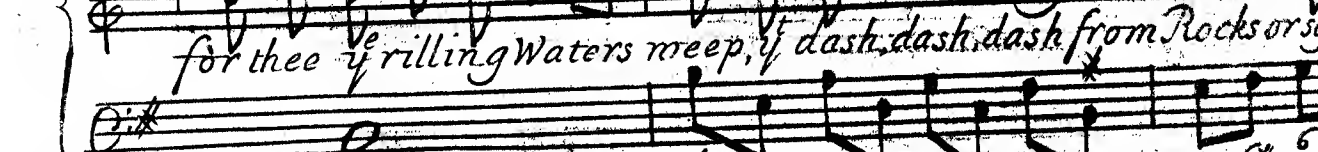
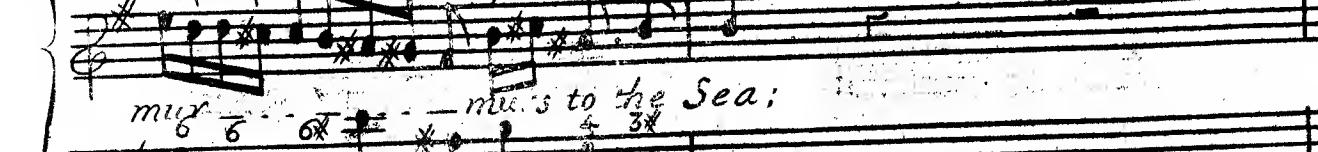
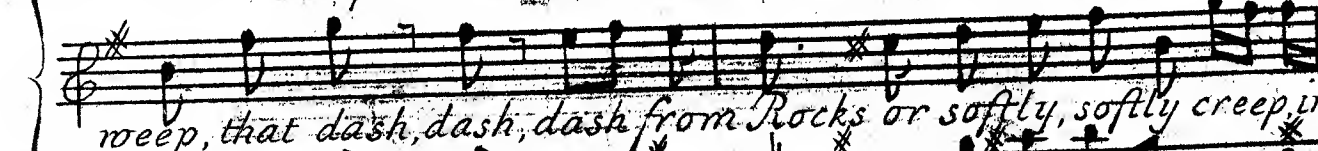
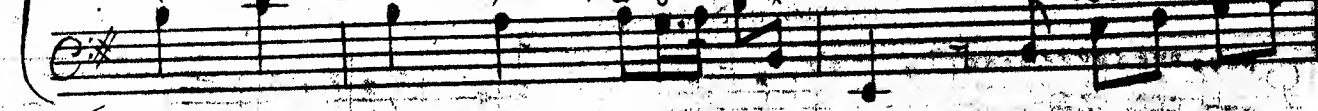
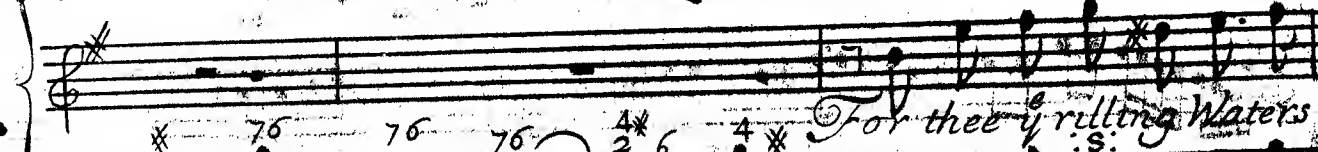
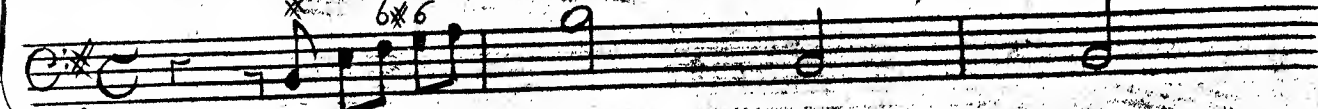
The first system of musical notation consists of four staves. The top staff is in treble clef, the second in treble clef, the third in alto clef, and the fourth in bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The first four measures show a melodic line in the upper staves and a more active, rhythmic line in the lower staves.

The second system of musical notation consists of four staves, measures 5-8. The tempo marking "Adagio e Staccato" is centered above the second staff. The music continues with a similar melodic and rhythmic structure, featuring some rests and staccato markings.

The third system of musical notation consists of four staves, measures 9-12. The tempo marking "Vivace" is centered above the second staff. The music becomes more rhythmic and active, with a change in the lower staves' accompaniment.

The fourth system of musical notation consists of four staves, measures 13-16. The music concludes with a final melodic phrase in the upper staves and a sustained, rhythmic accompaniment in the lower staves, ending with a double bar line.

Calypso. Sung by ⁽⁵⁾ Sig.^{ra} Margaretta



creep in mur-
 murst to the Sea
 The Winds y^t o'er my Island blow, bear on their
 breezy Wings my woe, and Sighing call for thee;
 the Winds y^t o'er my Island blow, bear on their breezy Wings my woe,
 Sighing call for thee;
 For thee the
 Da Capo al segno : s:

Telemachus. Sung by ⁽⁷⁾Mr^s Barbier in Calypso

I go, I
go yet know not where Fate leads & I obey, I go yet know not, know not
where, Fate leads & I obey, I
go, I go yet know not where Fate leads & I obey, Fate
leads & I obey.
The brave still free from fear pursue, their destin'd may pur-
sue, their destin'd may, y^e brave still free, y^e brave still free from
fear pursue their destin'd may. D.C.

and blooming joy,

Smiling Hours the Gods shall send thee

Smiling Hours the Gods shall send thee, happy then their

gifts employ, — their gifts employ, Smiling

Hours the Gods shall send thee, happy then their gifts employ, — happy then their gifts em-

— ploy.

Pleasing: S: Da Capo al Segno

Eucharis) Sung by Sign^{ra} Manina in the Opera of Calypso.

No, no, no, no, no

no, you'd deceive me, Still changing and ranging, so Various a Lover I never can

Pia.

bear, no, no, no, no *no, you'd deceive me,*

no, no, no, no Still changing and ranging, Still changing and ranging, so Various a

For. Pia.

Lo-ver I never can bear, no, no, no, no, I never, I never can bear, no, no, no

(II)

no I never can bear, 6

6 6 43 go, # 6 go, go leave me thou Rover, thou rover go

leave me, to the Winds and the Waves thy passion discover, they

Sooner will hear to the Winds and the Waves thy passion discover, they

Sooner will hear they Sooner will hear, 4# Da Capo

The musical score is written for guitar and voice. It consists of eight systems of music. Each system has a guitar part on the left and a vocal part on the right. The guitar part is written in treble clef with a key signature of one flat (B-flat). The vocal part is written in treble clef with a key signature of one flat (B-flat). The lyrics are written below the vocal staff. The score includes various musical notations such as notes, rests, and fingerings. The lyrics are: "no I never can bear, 6", "6 6 43 go, # 6 go, go leave me thou Rover, thou rover go", "leave me, to the Winds and the Waves thy passion discover, they", "Sooner will hear to the Winds and the Waves thy passion discover, they", and "Sooner will hear they Sooner will hear, 4# Da Capo".

Proteus, sung by Mr. Leveridge in Calypso.

Pursue, pursue, pursue y^e flying Fair, pursue the flying

Fair, pursue the flying Fair, y^e flying Fair, y^e fly ing

Fair, pursue y^e flying Fair;

Pursue, pursue the flying Fair, pursue the flying Fair,

fly - - - ing Fair, pursue, pursue, pursue, pursue the flying.

Fair:

Tho' She fly thee, 'tis to try thee, 'tis a

Folly to despair, 'tis a Folly to despair, 'tis a Folly to despair, 'tis a

Folly, 'tis a Folly to despair.

Telemachus) Sung by M^{rs} Barbier⁽¹⁴⁾ in the Opera of Calypso.

A thousand, thousand Raptures fill my

Breast, and glow — — — — — *thro' ev'ry Vein,* — — — — —

A thousand, thousand Raptures fill my Breast, and glow — — — — —

thro' ev'ry Vein, — — — — — *and glow thro' ev'ry Vein,*

How bright is Joy how gratefull rest, Succeeding Toil and

Pain, Succeeding Toil and Pain, how bright is Joy how gratefull rest, Succeeding Toil and Pain.

5b 5# 6# 6 4# D C

Telemachus. Sung by Mrs Barbier in Calypso.

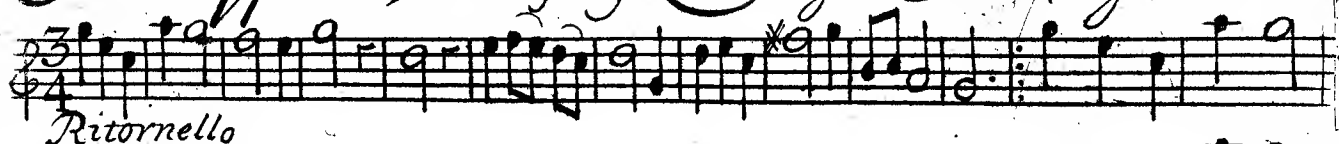
(15)

If in Elizian Plains he roves, and Silent wanders thro' Groves, O let me

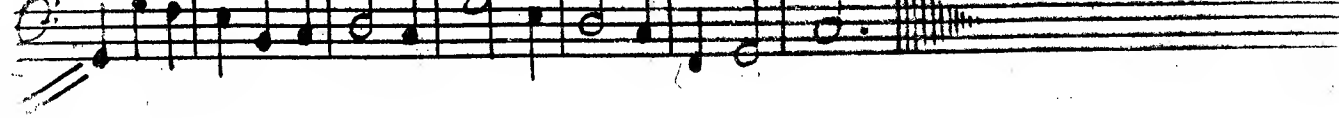
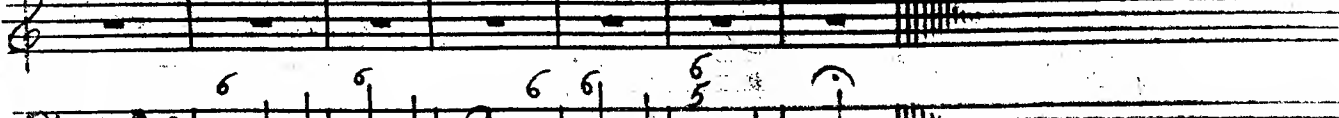
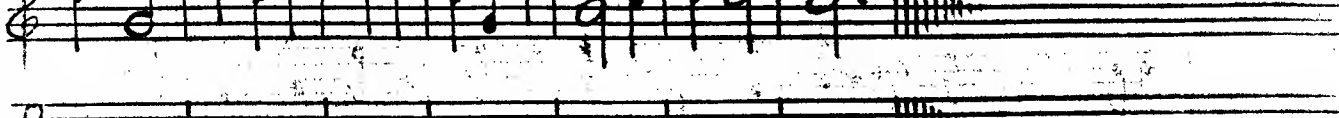
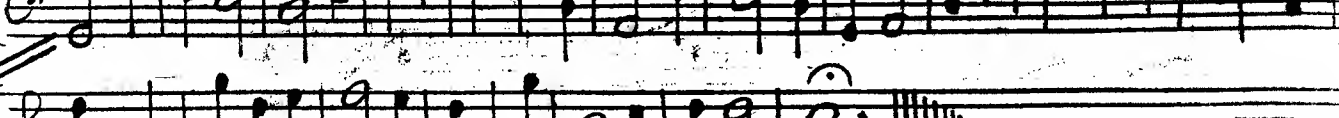
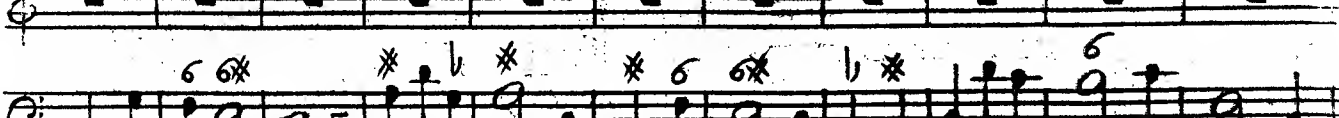
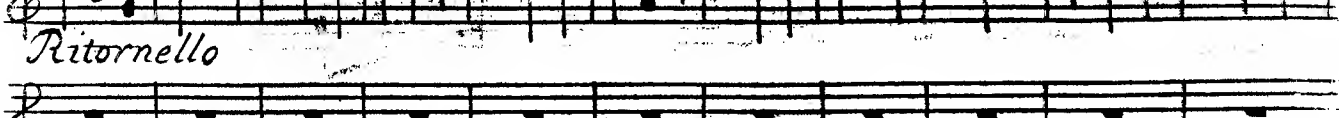
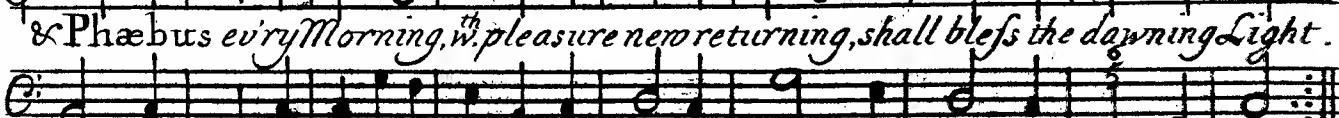
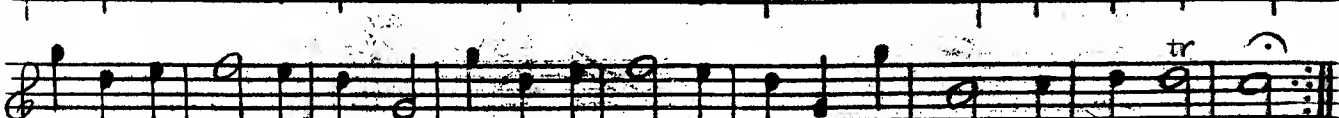
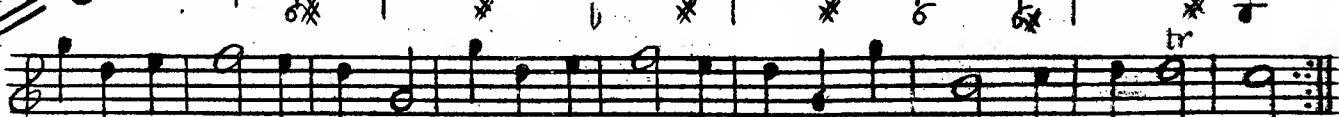
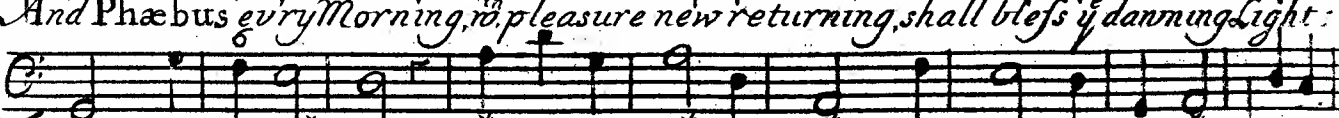
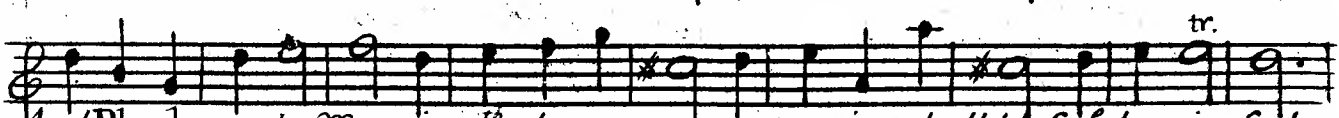
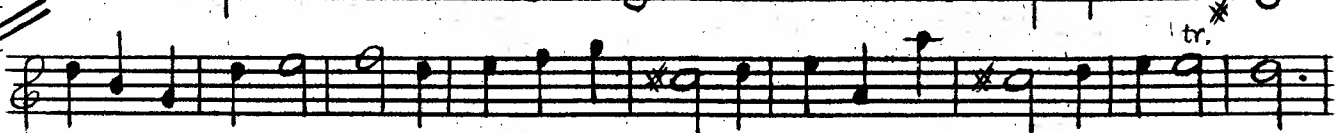
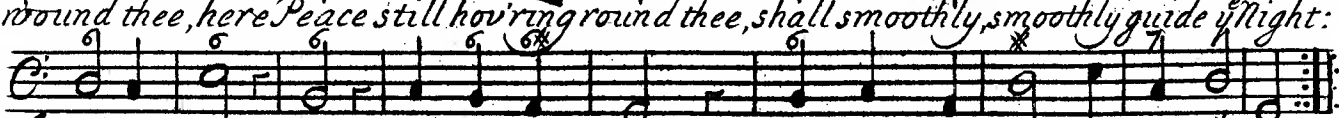
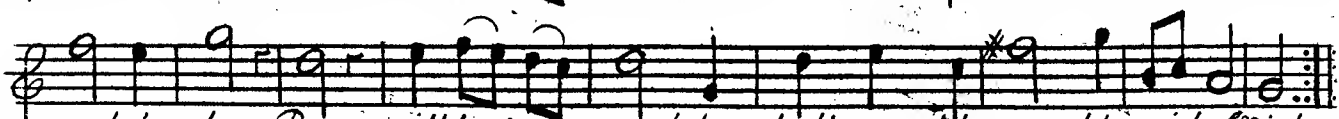
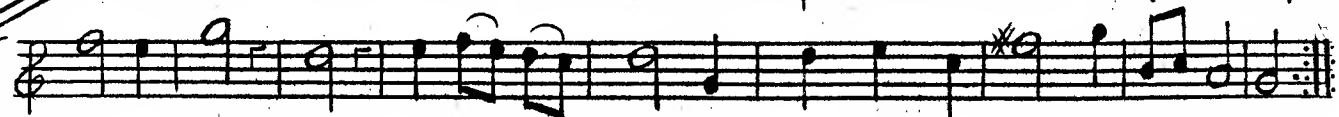
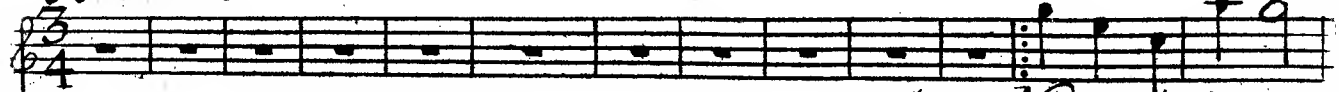
thither be convey'd, let me thither be convey'd, I'll Die to meet his happy

Shade, I'll Die, I'll Die to meet his happy Shade.

Calypso) Sung by Sig.^{ra} Margaritta.



Ritornello



(17)
Mentor. Sung by Mrs Pearson in Calypso.

Let not pleasure's Charms un-
do thee, trust not the deluding Joy,
trust not the deluding Joy, trust not the deluding Joy; let not
pleasure's charms undo thee, trust not the deluding Joy,
trust not the deluding Joy;
Tho' a Syren softly wove thee, gaily smiling, and beguiling, She'll thy
nobler bliss destroy: She'll thy nobler bliss destroy, gaily smiling, & be
guiling, She'll thy nobler bliss destroy: She'll thy nobler bliss destroy.

(18)
Telemachus and Mentor) *Sung by M^{rs} Barbier and M^{rs} Pearson.*

Mentor

Telemachus

Hark, hark, hark how the Voice of Fame, calls loud

ly come away,

I hear, I hear th' immortal

hark, hark, hark, hark,

claim, I hear *and I obey* *I hear, I*

The musical score is written for two voices, Mentor and Telemachus, and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score consists of 18 measures. The vocal parts are written in treble clef, and the piano accompaniment is written in bass clef. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and fingerings.

hark how the Voice of Fame, calls loud

hear, I hear, I hear, I hear, I hear th'immortal claim, I hear, I

ly come away, hark, hark, hark how the Voice of Fame, hark, hear, and I obey, I hear, I hear, I hear th'immortal claim, I hear

hark hark how the Voice of Fame, calls loud - ly, loudly come away, come, come a - and I obey,

way, come, come away, I hear, I hear and I obey, and I obey,

the Hero's

the

Soul with Na - tive fires, to glo - ry's no - blest

He - ro's Soul with Na - tive fires, to glo - ry's

Height aspires, and Scorns - Supine - delay, and Scorns Supine de -

no - blest Height aspires and Scorns - Supine, - delay, and Scorns Supine de -

lay, and Scorns - Supine, - Supine delay. Da Capo

lay, and Scorns - Supine - delay, and Scorns Supine delay. Da Capo

(21)
Eucharis) Sung by Sign^{ra} Manina in the Opera of Calypso.

Hoboy solo Adagio

How shall I speak my secret pain, yet

how that pain conceal, yet

how that pain conceal, how shall I speak my secret pain how shall I

speak my secret pain, my secret pain, yet how that pain, — yet how that pain con-

ceal, my secret pain yet how that pain, yet how that pain conceal?

Alas, ev'n silence now is vain,

my looks my looks my heart reveal, my looks my heart reveal,

my looks my looks my heart reveal.

D C

D C

Telemachus) Sung by Mrs Barbier in the Opera of Calypso.

ambition cease t'alarm me, Empire and Fame adieu, empire and

fame adieu, ambition cease t'alarm me, empire and fame adieu,

cease ambition cease t'alarm me, t'alarm me

me empire and fame adieu, empire and fame adieu,

Love only now can

charm me, and only love from you, and only love from

you, love only now can charm me, and only love from

you, and only love from you. Da Capo

69
Eucharis) Sung by Sign^{ra} Manina in the Opera of Calypso. (24)

Allegro

In all her Charms Auro-ra gay, now
smiling from the skie appears, now smiling from the skie ap-
pears, In all her
charms Aurora gay, now smi-

ling from the skie appears, now smi ling from the

skie appears,

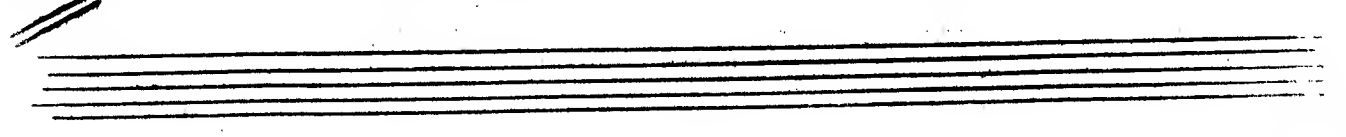
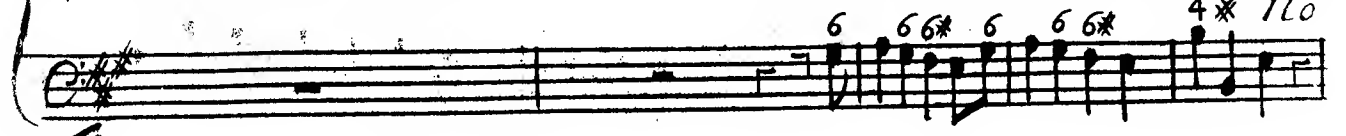
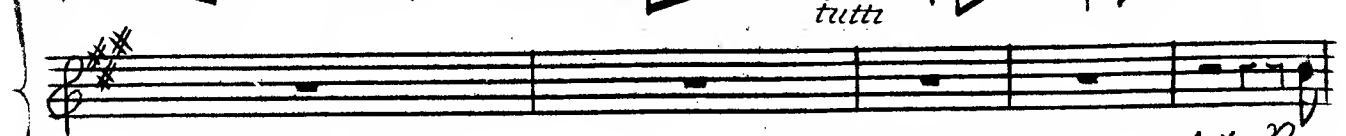
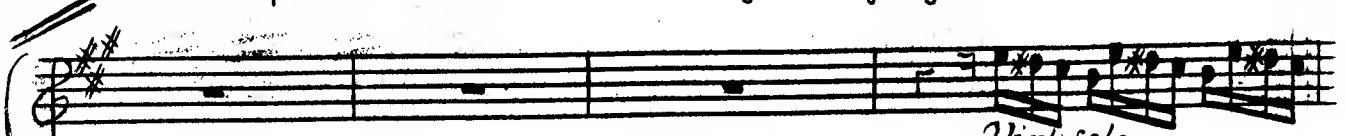
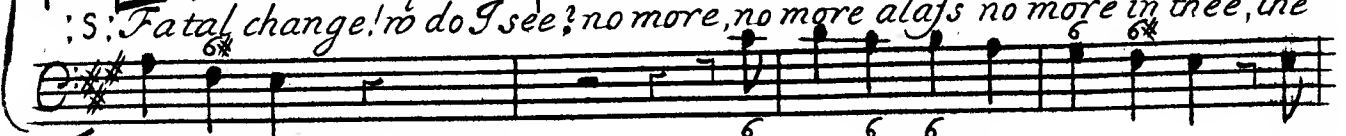
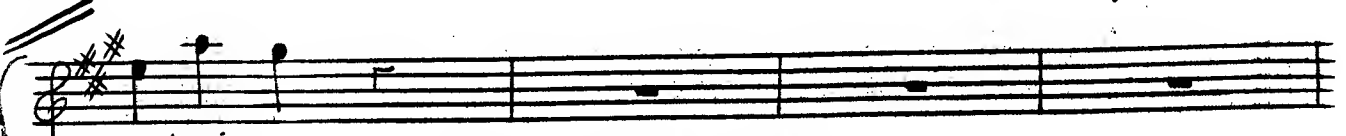
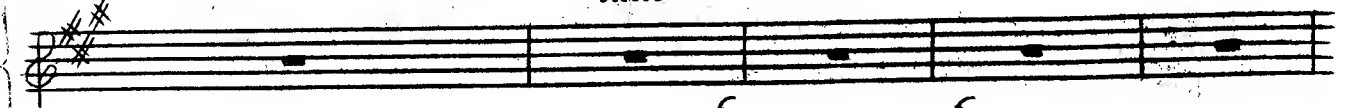
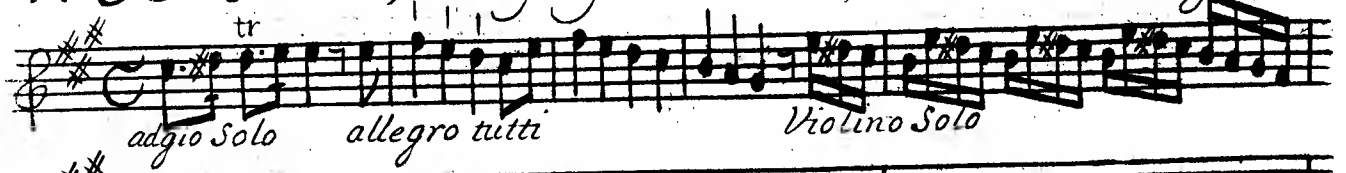
Rejoicing birds salute the day, and every

grove new Beau-ty wears, Rejoicing birds salute the

day, and every grove new beauty wears, and e-very grove - - - new beauty wears.

D C

(20)
Mentor.) Sung by Mrs Pearson in Calypso.



more, no more, no more alas I trace

adagio alleg

no more Hero, no

more, no more in thee, the Hero now I trace; no more, no more in thee the Hero

Solo

now I trace;

tutti

Violino Solo

Where is now the sprightly fire, that did thy Godlike Soul in-
 =spire, that did thy Godlike Soul inspire, and shew'd
 shew'd thy generous race? where is now the sprightly
 fire, that did thy Godlike Soul inspire, and shew'd, &
 shew'd thy Generous race: s: *adagio* Da Capo
 Fatal, al segno.

Telemachus) *Sung by* M^{rs} (29) Barbier in the Opera of Calypso

Hautb. *Tutti.*

9 7 6 5 7 6 6

4 3 O Cupid gentle Boy, restore me to the fair, restore

Tutti. *Hautb.*

me to the fair, O Cupid

Tutti. *Hautb.* *Pia.*

gentle Boy, restore - 6 - 6 - me to the fair, 9 resto -

7 5

Hautb. Tutti Hautb. Tutti

me to the fair,

to Love's auspicious Joy I'll fly from gloomy Care, I'll

Hautb. Pia

fly, I'll fly from gloomy Care, to Love's auspicious Joy. I'll fly, - -

I'll fly from gloomy Care, I'll fly, I'll fly from gloomy Care.

Calypso) Sung by Sign^{ra} Margaritta in the Opera of Calypso.

Allegro

All Hail imperiall Love, not Jove himself, im-
mortal Jove, from thy great Pow'r, from thy great Pow'r is free,
not Jove, - not Jove himself, immortal Jove from thy great
Pow'r, from thy great Pow'r is free, not Jove himself from thy great Pow'r is
free,
the spacious Realms of Earth and Sea, and all the Azure Plains a-
bove, all, all are full of thee, all, all are full of thee. Da Capo

(32)
Mentor) Sung by M^{rs} Pearson in the Opera of Calypso.

Pia.
From me from thee he turns his Eyes, to Lonely
glades to distant Shades from me from thee he flies - - -
- - - from me from thee he flies, - - - from
me from thee he turns his Eyes from me from thee he flies, from me from thee he turns his Eyes
Lonely glades to distant Shades from me from thee he flies - - -

from me from thee he flies, to Lonely glades to distant Shades from me from thee he flies

to Lonely glades to distant Shades from me from thee he flies,

he

glows, he burns, he burns with new delight, he burns with new delight, what can inspire this

wondrous Fire? what Charms than thine more Bright? what Charms than thine more Bright? what

can inspire, this wondrous Fire? what Charms than thine more Bright? Da Capo

(34).
Proteus) Sung by M^r Leveridge in the Opera of Calypso.

See see see Goddess of this happy Land,
Proteus is here, Proteus is here at thy command, See see see see Proteus is here at
thy command, See see Goddess of this happy Land, Proteus is
here, Proteus is here, Goddess of this happy Land, Proteus is here at thy command,
for thee I leave my oozy Caves on the green margin of the Waves for thee I leave my
oozy Caves on the green Margin of the Waves on the green margin of the Waves.

for the
FLUTE

D C

Calypso) Sung by Sign^{ra} Margarita in the Opera of Calypso. (35)

Presto

Let love Inspire, thee, and more to

fire thee, *Rage* *Hope* and *Jealous* hate combine, rage hope and Jealous

hate combine, Let love inspire thee,

and more to fire thee rage

hope and Jealous hate combine, rage hope and Jealous hate combine,

Hast hast to gain her, by art obtain her, and make th' inconstant beauty

thine, make th' inconstant beauty thine, hast hast to gain her

by art obtain her, and make th' inconstant beauty thine, make th' inconstant beauty thine. D C

76 7 6# 4# 2 6 4 3# 6 6 6 6 6# 6 6 4 3 5 6 6# 6# 6# 4# 6# 4# 6# 6 6 6 6# 6 7 6 4# D C

Telemachus) Sung by M^{rs} Barbier in the Opera of Calypso. (37)

Hunting Aire

Andante

Pia

Hoboy Solo

Pia

tutti

For

Hark, hark, hark the hollow Graves resounding,

Eccho, Eccho, Eccho to the Hunters cry,

Eccho

to the Hun - - - ters cry,

he k har

hark how all the Vales Surrounding, to his cheering Voice reply,

Hoboy Solo

hark how all the Vales Surrounding to his cheering Voice reply,

tutti

Now so Swift o'er Hills aspiring, he pursues the gayde

— light distant woods and Plains retiring, Seem to vanish from his Sight, —

— distant woods and plains retiring, Seem to va —

— nish Seem to vanish from his Sight. Da Capo

Telemachus) Sung by M^{rs} Barbier in the Opera of Calypso

Adagio e staccato

Amazing

change

what do I see,

O Fatal loss

O wondrous Tree,

what envious Pow'r in this disguise, removes my Charmer from my Eyes, removes my

Charmer from my Eyes, o fatal loss o wondrous tree, amazing change

what do I see, what envious power in this disguise, removes my

charmer from my eyes.

Telemachus & Eucharis (41) Sung by M^{rs} Barbier & Sig^{ra} Manina

Hautb: *Tutti:*
Allegro. *Hautb:* *Tutti:*

Euc.
Tel.

My
My Charmer,

Treasure, to greet thee, is Joy past expressing, is Joy
to meet thee, is Joy past expressing, is Joy...

past expressing, no more let us part, no, no, no more let us
past expressing no more let us part, no, no, no more let us

[illegible]

Tutti:

With transport confessing, I feel a new pleasure?

With transport confessing,

I feel a new

feel a new pleasure y^e glides thro' my heart, y^e glides thro' my heart;

pleasure, I feel a new pleasure that glides, y^e glides thro' my heart:

feel a new pleasure y^e glides thro' my heart, y^e glides . . . thro' my heart.

feel a new pleasure y^e glides thro' my heart, y^e glides . . . thro' my heart.

(44)
Calypso Sung by *Sig.^{ra} Margaritta.*

Come ev'ry Grace adorn me, to Charm those

Eyes if Charm me, Love now thy ayd supply, Love now thy

ayd supply, come ev'ry Grace adorn me, to Charm those

Eyes if Charm me, Love now thy ayd supply, Love now thy ayd sup

ply, come ev'ry Grace adorn me, to Charm those Eyes that

Charm me, Love now thy ayd supply, Love now thy ayd supply:

Handwritten musical score on page 45, featuring a single melodic line with a lute tablature below it. The music is in a common time signature and includes lyrics such as "if th' ungratefull scorn me, ye rising Furies Arm me, un-pittyd he shall Die, or if th' ungratefull Scorn me, ye ri- sing Furies Arm me, un-pittyd he shall Die, un-pittyd he shall Dye:". The tablature uses numbers 1-7 and includes asterisks for fretted notes.

if th' ungratefull scorn me, ye rising Furies Arm me,

un-pittyd he shall Die, or if th' ungratefull Scorn me,

ye ri- sing Furies

Arm me, un-pittyd he shall Die

un-pittyd he shall Dye:

Mentor) Sung by M^{rs} Pearson in Calypso

Traversi Violini Trav:

6 6 7 7 7 6 6 6 6 7 7 7 6 4* 6

Vio: Tutti

6 7 7 7 6 6 7 7 7 6 6 7 7 7 6 6 6 6 6 5

Trav: piano

43 He smiles, he dreams, gay Visions fill his Soul of Golden Scenes, and

6 6* 6* 6 6

Vio: Trav: Vio:

bright Elizian pleasure, O, O, fond deluded Youth Telemachus

6 6* 6 6 7 7 7 6 6 7 7 7 4* 6 7 3* 7 3*

Trav: Vio: Vio: Trav:

when O w^{ill} wilt thou awake to Virtue & to Fame,

Vio: Trav:

Tr.

He knows not Mentor yet;

6 5 sleep on,

sleep on,

another Mentor shall deceive thy Eyes ere yet if destin'd hour is

come, if destin'd hour is come to save thee;

7 6 6 7 7 7 another

Trav:

Mentor shall deceive thy Eyes ere yet if destin'd hour is come to save thee.

Vio:

(48)
Calypso) Sung by Sign^{ra} Margareta in the Opera of Calypso

Awake, awake impending Vengeance See, once more, once more be -

- hold the Day and me, behold the Day and me, awake, awake impending vengeance

See, once more, once more behold the Day and me, behold the Day and me,

then catch with dying Eyes the light, and sink to Shades of endless night,

and sink to Shades of endless night, awake, awake impending Vengeance

See, once more, once more behold the day and me.

very good

Telemachus) *Sung by Mrs Barbier in the Opera of Calypso.* (49)

Vivace

Hear me, hear me Love my Sorrows

ending my Sorrows ending,

Hear me hear me Love my Sorrows ending my Sorrows ending while I wander thro this

shade Venus with thy Doves descending guide me guide me

to the *Beauteous* maid, while I wan - - -

der thro this Shade,

Venus with thy Doves de-scen-ding, guide me, guide me

to the *Beauteous* maid, Venus with thy Doves descending, guide me guide me

to the *Beauteous* maid,

all ye Smiling loves attending, come in Pi-ty

to my aid, come in Pi-ty to my aid, come in pity to my

aid, all ye Smiling Loves de-

-scending, come in pity to my aid. Da Capo

Proteus) Sung by M^r Leveridge ⁽⁵²⁾ in the Opera of Calypso.

Allegro Piano Forte

Ye

Monsters that sleep, in Cells of the Deep,

Ye monsters that sleep, in cells of the deep, to Revenge y^r great

Master prepare — to revenge your great master prepare

to revenge

Detailed description: This is a handwritten musical score for a scene from the opera 'Calypso'. The title at the top identifies the character as Proteus, sung by Mr. Leveridge, and notes it is page 52. The music is written for a voice part and a piano accompaniment. The tempo and dynamics are marked as 'Allegro', 'Piano', and 'Forte'. The score includes several systems of music. The first system shows the vocal line with lyrics 'Ye' and the piano accompaniment. The second system features the vocal line with lyrics 'Monsters that sleep, in Cells of the Deep,' and the piano accompaniment. The third system continues the vocal line with lyrics 'Ye monsters that sleep, in cells of the deep, to Revenge y^r great' and the piano accompaniment. The fourth system shows the vocal line with lyrics 'Master prepare — to revenge your great master prepare' and the piano accompaniment. The fifth system shows the vocal line with lyrics 'to revenge' and the piano accompaniment. The score is written in a single system with multiple staves, and the lyrics are written below the vocal line. The piano accompaniment is written on staves below the vocal line. The score includes various musical notations such as notes, rests, and accidentals. The handwriting is in ink on aged paper.

to revenge of great

Piano For.

master prepare.

I'll sieze and I'll

throw, to the waves my proud foe, then soon I'll recover the fair,

Piano

then soon I'll recover the fair,

Pia

Forte

then soon I'll recover the fair. D C

Eucharis) Sung by Sig^{ra} Mac⁽⁵⁴⁾ in Calypso

[illegible]

more, Love & Conquest are no more, no, no more, no, no more Love & Conquest are no more

Vain are all my softer Arts, hope deceives me pleasure leaves me, I must

now my loss deplore - - - - - I must now my loss deplore, hope deceives me pleasur

leaves me, I must now my loss deplore, I must now my loss deplore: Cruel

Da Capo al Segno: s:

Telemachus & Mentor⁽⁵⁶⁾ Sung by M^r Barbier & M^r Pearson

Men: O break the

Tel: Charm the Charmer leave, nor let her more thy Heart deceive.

O break the

Charm of Charmer leave, nor shall She more my Heart deceive, I'll break the

piano.

Charm the Charmer leave, nor let her more thy Heart deceive; O break the

Charm the Charmer leave, nor shall she more my Heart deceive. I'll break the

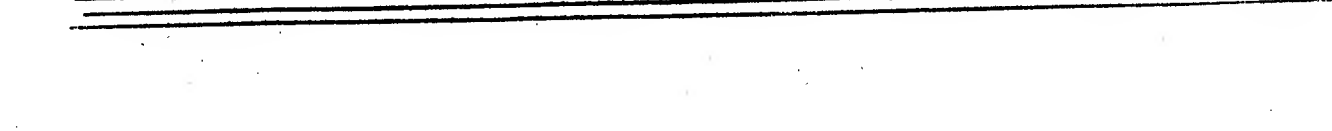
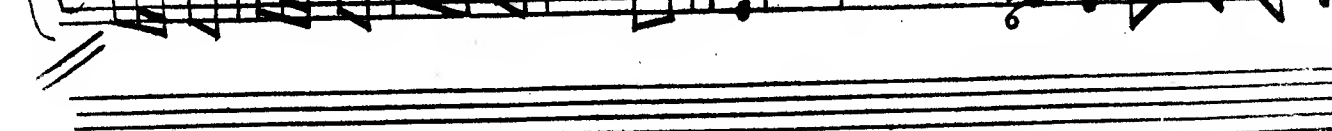
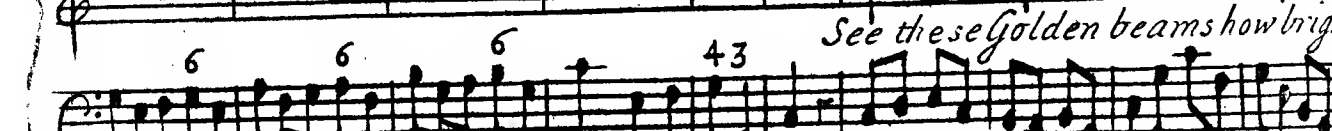
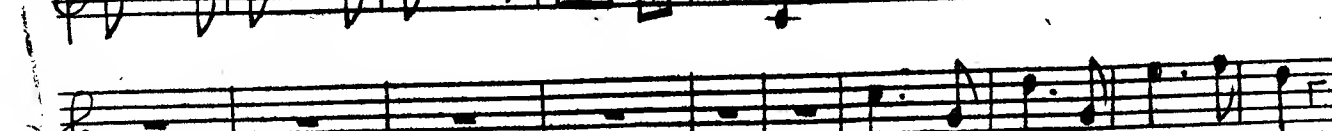
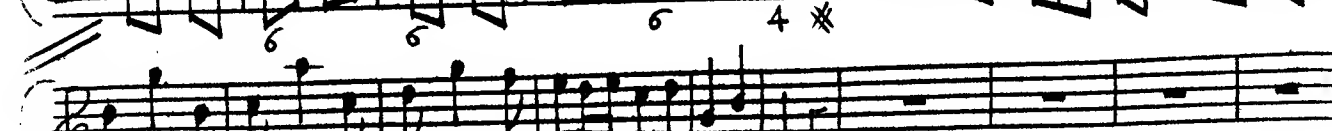
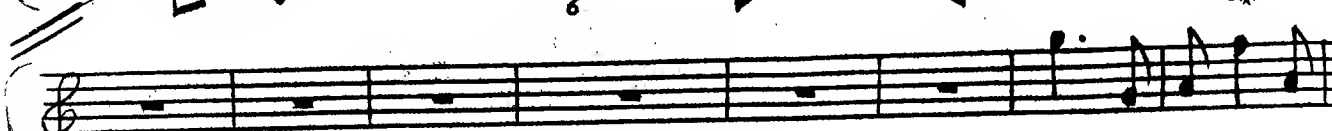
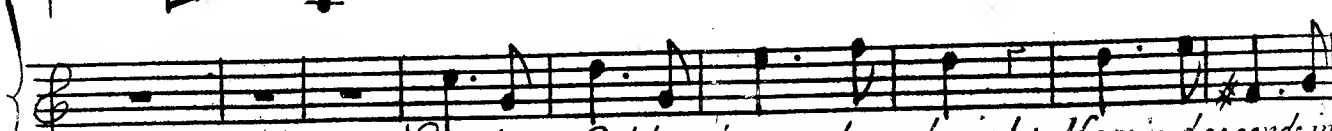
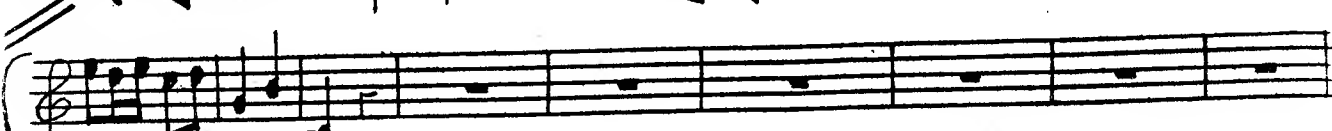
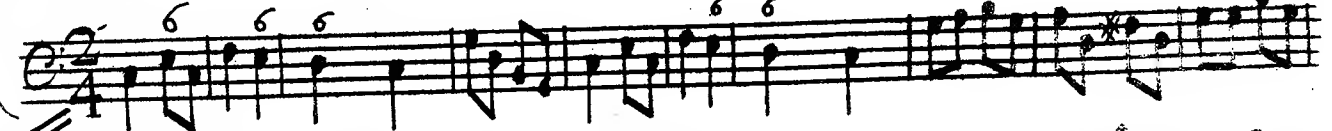
Charm the Charmer leave, nor let her more thy Heart deceive.

Charm the Charmer leave, nor shall she more my Heart deceive.

Telemachus. ⁽⁵⁷⁾ Sung by Mrs. Barbier.

[illegible]

(58)
Minerva) Sung by Mrs Pearson in Calypso



See these Golden beams how bright, Heaven descends in

Streaming Rays, and foreshows thee Joyfull Days;

See these Golden beams how bright

Heav'n descends in Streaming Rays, and foreshows thee Joyfull Days;

hautboy Solo.

tutti *hautboy Solo.*

Days; *Heav'n descends in Streaming Rays,*

tutti

and foreshows thee Joyfull Days;

hautboy Solo.

Heav'n descends in Streaming Rays, and foreshows thee Joyfull Days.

tutti.

Pallas guards thee, Jove rewards thee, happy Years begin their flight;

happy Years begin their flight:

happy Years begin their flight:

(61)
Calypso) Sung by Sign^{ra} Margarita in the Opera of Calypso.

Presto

No Longer, no longer, no longer

here shall nature smile, nor spring per-pe-tual

grace my life hence all ye flatt'ring pleasures

fly, Eternal Gloom blot out the day,

fade ev'ry flower each Tree decay,

that Calypso too could die,

Pia

Eternal

Gloom blot out the day, fade every flower each tree de

cay that Calypso

For

too could die.

FINIS

W. H. Wood

Samuel

JAN 31 1933

